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CLASSICAL WEEKLY

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REVIEWS

JOHNSON, *Compositiones Variae (Robathan)*; PIGANOL, *Histoire de Rome (D'Arms)*; BIEBER, *History of the Greek and Roman Theater (Schlesinger)*; HEATON, *Mob Violence in the Late Roman Republic (Wannemacher)*; MCPEEK, *Catullus in Strange and Distant Britain (Pritchard)*; SCHLESINGER, *Greek Aulos (Leon)*; SHISHMANOFF, *Blenove kray Akropola (Manning)*; SCHEFFER, *Kultur der Griechen (Fluck)*; GALDI, *Saggi Boeziani (Oldfather)*; SCHAEFFER, *Cuneiform Texts of Ras Shamra-Ugarit (Barton)*

ABSTRACTS OF ARTICLES

RECENT PUBLICATIONS

COLUMBIA BOOKS OF PERMANENT VALUE

THE ROMAN'S WORLD - BY FRANK GARDNER MOORE - \$3.75 ILL.

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GREEK LIFE AND THOUGHT - BY LA RUE VAN HOOK - \$2.50

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--- *Classical Weekly*

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Edited by G.W. BOTSFORD and E.G. SIHLER. \$4.50

COLUMBIA UNIVERSITY PRESS

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LINGUISTIC SOCIETY OF AMERICA

The meetings of the Linguistic Society were held at the University of Pennsylvania on December 27-28, 1939. A full and varied program was well attended. The Society held a luncheon and a dinner on Wednesday, December 27; members were the guests of the University of Pennsylvania at luncheon on Thursday. At all these occasions approximately one hundred were present. Officers elected for 1940 are as follows: President, A. L. Krober, University of California; Vice-

President, E. Adelaide Hahn, Hunter College; Secretary and Treasurer, R. G. Kent, University of Pennsylvania; Members of the Executive Committee: G. M. Bolling, Ohio State University, H. H. Bender, Princeton University, N. E. Eliason, University of Florida. Editor and Chairman of Committee on Publications, Bernard Bloch, Brown University; Members of Committee on Publication: Hans Kurath, Brown University, N. B. Emeneau, Yale University, Urban T. Holmes, Jr., University of North Carolina.

COMING ATTRACTIONS

JANUARY 31 4:45 (CST)

Station KSD, St. Louis (550 kilocycles)

Speaker: Dr. James Duffy, Washington University

Subject: Plato and His Relation to Modern Times

FEBRUARY 3 Columbia University

NEW YORK CLASSICAL CLUB

Speaker: Professor E. L. Hettich, New York University

Subject: An Ancient 'Interlinear' of Vergil (Illustrated)

FEBRUARY 10 8 P.M. Hotel Cleveland, Cleveland

CLEVELAND CLASSICAL CLUB

Speaker: Dr. Norman J. De Witt, Western Reserve University

Subject: A City, a Nation, a Man (A Student of Caesar Experiments with Caesar)

FEBRUARY 27 St. Louis

The American Classical League and the National Federation of Modern Language Teachers are planning a joint meeting to be held Tuesday af-

ternoon, February 27, in connection with the meeting of the American Association of School Administrators, a department of the National Education Association. The meeting will be at 2:15 in the ballroom of the Hotel DeSoto. Details of the program are to be announced.

APRIL 5-6 Williams College

CLASSICAL ASSOCIATION OF NEW ENGLAND

President: Professor H. E. Burton, Dartmouth College

Vice President: Miss Sylvia Lee, Winsor School, Boston

Secretary: Professor John W. Spaeth, Wesleyan University

APRIL 26-27 Hotel New Yorker, New York

CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

President: Dr. Robert H. Chastney, Townsend Harris High School, New York

Secretary: Dr. John F. Gummere, William Penn Charter School, Philadelphia

Chairman of Local Committee: Mr. Russell F. Stryker, Townsend Harris High School

REVIEWS

Compositiones Variae from Codex 490, Biblioteca Capitolare, Lucca, Italy. An introductory study. By ROZELLE PARKER JOHNSON. 116 pages. University of Illinois Press, Urbana 1939 (Illinois Studies in Language and Literature, Vol. 23, No. 3) \$1.50

The *Compositiones Variae*, according to the writer of this monograph, "stands as the earliest Latin document in that tradition of technical-chemical recipes on the arts, which establishes the unbroken transmission of the same from the ancient Egyptians and Assyrians through the Hindus, Greeks, Romans, and later peoples, down even to our own time." The precursors of this eighth-century treatise are traced in interesting fashion, beginning with Assyrian cuneiform tablets of the seventh century B.C. which contain technical recipes in chemistry and metallurgy. Then follows discussion of two Indian documents of a more literary character, of recipes found in Vitruvius and Pliny, and of a work by Pedanius Dioscorides from Anazarbos in Cilicia.

From the fact that these literary works show interdependence and that the cuneiform tablets were really laboratory manuals, the author concludes that "the known technical knowledge was transmitted continuously to the successive generations of artisans not only by means of literary records such as we now have, but also orally and by written records similar to the cuneiform tablets, the papyri, and the *Compositiones Variae*, but now lost."

The papyri referred to (Leyden X and Stockholm Holmiensis), dating from the third or fourth century of our era, are probably both from the hand of the same writer, an Egyptian. Like the *Compositiones Variae* they represent laboratory manuals rather than a literary form. Johnson cites six parallel passages which indicate a close relationship between the papyri and the eighth-century treatise.

From the fourth to the ninth centuries the tradition is continued in works of Oribasius of Pergamum, Isidore of Seville, and Rabanus Maurus. Thus we have a series of similar collections representing every century from the seventh B.C. to the eighth A.D., with the exception of the second and third. This gap in documentary evidence is filled in by a study of economic trends in that period. The westward movement of skilled artisans from Greece, Syria, and Asia is illustrated by tracing the transmission of the art of glass-making from Egypt and Western Asia until it became a monopoly in Italy under Augustus.

An interesting chapter shows the extent to which medieval buildings in Italy and France depended upon skilled workmen from Greece and Byzantium. Their art survives today in stained glass windows, mosaics, and metal work. The contents of the *Compositiones*

Variae were known in the West in the eighth and ninth centuries, the date of the Lucca codex in which these recipes are contained.

This particular manuscript, which includes a number of other works besides the *Compositiones*, has been studied by such scholars as Lindsay, Schiaparelli, Lowe, and Rand. Johnson's chapter on the codex is for the most part a summary of conclusions drawn by his predecessors. The *Compositiones Variae*, found on folios 217-231, was first published by Muratori in 1734. In recent years there have been editions by Pellizzari in 1915, Burnam in 1920, and Hedfors in 1932. The author of this monograph anticipates his readers in raising a question on the necessity for another edition since three have appeared in the last twenty-five years. He believes, however, that none of these editions is both accurate and complete. The present study is introductory to a complete edition in which readings of manuscripts of the related *Mappae Clavicula* (which contain all but twenty-six of the *Compositiones* recipes) will be included. Johnson has made an intensive search in European libraries for manuscripts of the *Mappae Clavicula*, of which seventy-five are as yet uncollated. We await with interest the appearance of the edition to which the present work forms an introduction.

DOROTHY M. ROBATHAN

WELLESLEY COLLEGE

Histoire de Rome. By ANDRÉ PIGANIOL. li, 576 pages. Presses Universitaires, Paris 1939 (Clio, Introduction aux études historiques, 3) 75 fr.

This History of Rome is unique in plan. In 280 pages of text, M. Piganiol has given a narrative account of Roman history from prehistoric times down to 476 A.D.; in 192 pages of notes he has presented more than four thousand references, most of them to modern discussions of the evidence. The author has to a certain extent disarmed criticism in his short preface, which he concludes thus: "Je prie qu'on n'oublie pas, en parcourant ce livre, que mon objet a été, non pas d'enseigner les vérités acquises, mais de poser les problèmes et d'orienter la recherche." Of necessity the text itself is brief and in spots bare; it deals almost exclusively with political history. In the notes, however, economic, social and religious questions are considered more fully, usually with a detailed bibliography which includes works published in 1938. Literary and linguistic history are treated summarily, but the total amount of information made available through the forty pages of *Bibliographie Générale* and the (approximately) 3000 separate titles mentioned in the notes is truly stupendous. Furthermore, the bibliography at every point conveys the impression that this is not a random resumé of *L'Année Philologique*, but that it represents the deliberate choice of a scholar who is acquainted at first hand with the problems and titles discussed.

M. Piganol frequently turns the brevity of his narrative to advantage by neat, almost epigrammatic summaries. For example, he writes: "On voit mal pourquoi ce jeune homme (Pompey), de noblesse si récente, s'alliait aux conservateurs et aux ennemis des Italiens; mais on raconte toujours ce singulier politicien dans le parti où on ne l'attend pas" (164). Again, "Ce parti (the 'liberatores') était affaibli par les hésitations maladroites de M. Junius Brutus, les intrigues des grandes dames, Servilia, Porcia, les maladroites de Cicéron lui-même" (195). Nero is described thus: "Néron avait acquis par l'expérience de sa vie familiale la conviction de l'immoralité universelle; il ne prenait sans doute au sérieux les leçons de son maître Sénèque, amant d'une princesse impériale, usurier dont les exactions devaient causer la révolte de la Bretagne" (253). In a chapter of sixteen pages (Part III, Chapter V), the author has given a masterly résumé of the imperial institutions of the first two centuries as they affected all classes.

The advantage possessed by a single author in a comprehensive work of this kind is that he can demonstrate his own conclusions effectively, for he has adequate space in which to present his material consistently from one point of view. The rigorous restrictions of space in this work, however, prevent the author from achieving this desideratum. Ducati, Beloch and de Sanctis are invoked as the guiding spirits of M. Piganol's account of the history of the Etruscan and Republican periods. If any general theses appear in the early part of the work they are these: the Romans of the Republic failed to develop a feeling of responsibility for their subjects in Italy and abroad (165, 178, 194); the relation of the Princes to the people at large was analogous to that of the patron to his clients (177, 318). Much space, relatively speaking, is devoted to the provinces from the time of the Antonines. This is justified, not only by the author's own wide knowledge, but by his final judgment as to why Rome fell: "surtout parce que les voies commerciales se sont déplacées insensiblement de la Méditerranée vers l'axe Rhin-Danube,—parce que toutes les routes ne conduisaient plus à Rome" (513).

It is not surprising that a number of errors and inconsistencies has crept into the volume. There seems no adequate justification for the unqualified statement that "magistrats monétaires" were created in 289 B.C. (78). Despite the author's interest in matters economic, there is no reference to the discontinuance of the *tribunum simplex* in 167 B.C. The first stone theatre was built by Pompey in 55, not 52 B.C. (189). It is stated definitely (217, 220) that Augustus received the consular power for life; the basis for this statement is Dio 54.10.5, which is not quoted here, and which has been almost unanimously rejected by scholars. The first mention of *damnatio memoriae* occurs in a note on Decius, rather than in the discussion of Gaius; the first mention of the

aurum coronarium occurs in a note on the Severi, rather than under Augustus. Claudius is said to have annexed Thrace in 46 (252) and in 47 A.D. (370). Trajan is called *legatus* of Upper Germany (287), but *legatus* of Lower Germany (346). The *Fasti Praetorii* were edited by M. Hölzl (not Hözl) and cover the period 67-44 (not 167-44) B.C. (xxi). The reviewer looked in vain for a mention of The Founding of the Roman Empire by F. B. Marsh, who, incidentally, is referred to as J. B. Marsh (184).

These examples could be multiplied; but they are minor faults and such criticism is ungrateful. M. Piganol has presented the historian with a marvelous implement for the detailed study of all phases and periods of Roman history. The book will be indispensable for all serious students of Roman civilization. Two remarks seem justified by a careful perusal of the enormous bibliography: except for the fundamental writings of Mommsen and some texts, most of the works quoted have appeared since 1920, an indication of the great contemporary interest in Roman history; secondly, Americans can well be proud of the numerous and excellent contributions which they have made to this study.

EDWARD F. D'ARMS

UNIVERSITY OF COLORADO

The History of the Greek and Roman Theater.

By MARGARETE BIEBER. viii, 465 pages, 566 figures. Princeton University Press, Princeton 1939 \$7.50

This book is a notable addition to the books of reference on ancient drama. Dr. Bieber summons all possible help from archaeology, including vase-paintings and other ancient pictures, sculptures, terracottas, and architectural remains, for the task of reconstructing the life-story of the ancient theatre from the earliest times in Greece through its greatness in the fifth century and on through the Greco-Roman revival to the abysmal decadence of the Roman "show-business." Copious illustrations provide views of the objects cited, and the author has been most painstaking in discussing and documenting the conclusions to be drawn from the archaeological material. Compact chapters on the literary monuments complete the account. These seem to me less successful than the archaeological chapters. The reader should supplement and in part correct Dr. Bieber's account of the literature by means of other material, not only because of the condensation, of which no reasonable person could complain, but because of a certain traditionalism (e.g., the references to the 'Rule of Three Actors'), and overneatness of arrangement (e.g., the implication, as it seems to me, that Sophocles was wholly responsible for introducing the third actor, the back-scene, and the prologue, *parodos*, episodes, *stasima* and *exodos* as standard elements of the play); one would also like to know the source of some of the traditional informa-

tion about the drama which is quoted. One may summarize by saying that the book has limits in the direction of the dramatic literature, but an admirable, reliable and most useful copiousness on the archaeological side. Dr. Bieber has given us an invaluable book of reference—essential to every library, and hardly less so to each individual interested in the Greek and Roman theatre.

ALFRED CARY SCHLESINGER

OBERLIN COLLEGE

Mob Violence in the Late Roman Republic, 133-49 B.C. By JOHN WESLEY HEATON. 107 pages. University of Illinois Press, Urbana 1939 (Illinois Studies in the Social Sciences, Vol. 23, No. 4) \$1.50

In recent times many parallels have been drawn between conditions existing in Rome during the last century of the Republic and those of our own modern world. This has resulted in an increased interest in one of the more fascinating periods of ancient history and a consequent multiplication of studies based upon the era of Roman revolution. The anarchy and confusion which reigned almost constantly from the time of the Gracchi to the foundation of the empire, the growth of gangsterism with its attendant mob violence, and the demands of the proletariat under the leadership of a Marius, Cinna, or Caesar have been so thoroughly investigated from one standpoint or another that the essential facts surrounding this era of revolution and disorder have long been known. Nevertheless, there has been no unified study of the part played by mob violence in the political life of the state. This monograph is an attempt "to show the wide ramifications of mob violence in the Roman Republic from its inception in the days of Tiberius Gracchus until the beginning of civil strife between Caesar and Pompey."

In a study of this type one might expect to find emphasis placed upon the rise of the city mobs, the character of their organization and leadership, and the manner in which they were employed for the benefit of a few politically ambitious men. Unfortunately this has not been done. Instead the author has merely related the sordid tale of Roman politics at its worst with some attention to instances in which mob violence exerted a strong influence upon affairs of state. So far as this reviewer could detect little of value has been added to our knowledge of the period under discussion. No prevailing ideas have been proved false and no new facts have been uncovered. The chief importance of the work lies in a reexamination and reevaluation of the sources and in the unity given to an important phase of the history of this era.

Perhaps the most serious criticism that can be directed against the work is the frequency of quotations from the sources. There is scarcely a page without one

or more quotations, the majority of which not only are unnecessary but give the impression of a lack of proper analysis. Approximately one-fourth of the space is consumed by padding of this type. There are also a number of minor errors. The census figures on page 11 showing an increase in citizen population during the second century B.C. do not coincide with those on page 17 which indicate a large decrease over a slightly longer period of time. The heading for Chapter IV, The Democracy and Catiline, cannot be justified since the Roman Republic was at no time a democracy. The statement on page 53 that Catiline "probably" joined the conspiracy of 66 B.C. is misleading. There is no doubt that Catiline was a leading figure in this plot against the government. The choice of words is also frequently bad; e.g., on page 58 the author states that "the leaders whom Catiline chose . . . were *unfortunately* of little ability." The use of 'unfortunately' here implies a certain regret for Catiline's failure. Some words are also misspelled; e.g., 'Cassidorus' for 'Cassiodorus' (42).

References to ancient sources have been well provided for in footnotes but only on one or two occasions has the author indicated modern works which might well have been employed to support various points. There is, however, a well selected bibliography in the appendix together with a brief analysis and evaluation of the main sources.

Although Heaton himself states that only a small part of the urban population was involved in the mob violence which he describes (88), I am sure that those who read his monograph will gain the opposite impression. Nevertheless, the profound influence of the city mobs upon the political life of the state is unquestioned.

W. L. WANNEMACHER

KENT STATE UNIVERSITY

Catullus in Strange and Distant Britain. By JAMES A. S. MCPEEK. xvii, 411 pages. Harvard University Press, Cambridge 1939 (Harvard Studies in Comparative Literature, 15) \$5.00

Those who have studied English literature at Harvard continue to travel the road to Xanadu. One of the latest of these travellers has brought a burden of especial interest to students of classical literature, the influence of Catullus upon English literature from its beginnings through the age of Pope. Dr. McPeck has no thesis to defend. He presents, simply and admirably, the gradual breakdown of the puritanical barriers set up in England against Catullus, and the use made of him by the English poets of the sixteenth, seventeenth, and early eighteenth centuries.

The author is well aware of the difficulty, known to all who study influences, in differentiating the direct influence of Catullus from that exerted by his imitators.

It is the direct influence of Catullus which is his concern. He has not however neglected to point out many instances in which the English writers have been more probably indebted to intermediate sources such as Johannes Secundus, du Bellay, or Tasso on the continent, and to earlier or contemporary English poets. He has taken pains also to compare Catullan passages with parallel excerpts from other Latin writers, in order to determine whether the Catullan phraseology differs from that of Ausonius, Claudian, Horace, Martial, Statius, Virgil, or the omnipresent Ovid. He makes excursions as well into the matter and phrasing of Sappho, Anacreon, Apollonius Rhodius, and the Sicilian poets. The author is at some pains to hold level the scales of his judgment, and rejects several tantalizing apparitions of Catullan influence. He even escapes the temptation to find echoes of Catullus in Chaucer, not only because no manuscript of Catullus was conveniently available to Chaucer, but because Ovid and Le Roman de la Rose furnish adequate and available sources. In a student of English self-denial can go no further.

Chapter I, *Black Sails*, discusses the earliest apparent echoes of Catullus, and traces the use in English of the well-known episode of Theseus's return from Crete and desertion of Ariadne, from *Carmen LXIV*. In Chapter II, *A Manuscript under a Bushel*, McPeck describes the hostility shown in England to Catullus and other classical authors who were considered profligate; and in Chapter III, happily headed *A Latin Vine on the English Oak*, he traces the gradual acceptance of his author. Chapter IV, *A Sparrow's Flight*, celebrates the fortunes of "Phillip Sparrowe" in England. The next chapter, *At Non Effugies Meos Iambos*, records how Catullus's vituperative elegiacs found favor in Britain. The English use of the poems in which Catullus recounted his affair with Lesbia forms the matter of Chapter VI. The longest chapter, and perhaps the most important chapter for students of literature in general, is that which details the extensive use in English epithalamia of *Carmina LXI, LXII, and LXIV*. The final chapter on the translations has full notes on the translators and versions of Catullus. It is of interest to classical scholars that Sir Philip Sidney made the first English translation of Catullus, of the seventieth epigram, and that Colonel Lovelace first made translations of a number of the poems. As to the best style of translation in the period, McPeck holds with Cowley's remark upon translating Pindar: "If a man should undertake to translate *Pindar* word for word, it would be thought that one *Mad man* had translated *another*." He quotes Cowley's version of *Carmen XLV*, on Acme and Septimius, as the happy union of sense with spirit after which the translator should strive.

One hundred thirty pages of notes furnish references to and amplifications of the text. Many of the

notes are in themselves short monographs on matters suggested by the account. One such particularly extended treatment occurs in Chapter VII, note 36 (337-341), in which McPeck traces the course of the simile of the vine and the elm. After pursuing the figure through the classical and Renaissance hunting grounds, and starting from cover twenty of the denizens of England's Helicon, McPeck soberly admits that the Catullan quarry has eluded him: "These passages, which are widely representative, indicate as a group that though Catullus gave the Elm and Vine figure currency, English authors mainly resorted to his imitators for their versions of it." McPeck's quotations make the work—to adapt the phrase of one of his authors—a veritable paradise of dainty Catullan devices. The bibliography of some 190 entries is more than adequate, although the classical scholar will wonder at the omission of the able text of Catullus by W. B. McDaniel, 2d (Oxford, New York 1931).

From the point of view of the classicist, at least, the study stops somewhat arbitrarily with the age of Pope, and cries out for continuation to a good Aristotelian ending at some later date. One cannot doubt the wealth of material ready for the scholar who will conduct it further. Longfellow, for instance, that good Victorian American, wrote in 1847: "I have been glancing at the *Elegies of Catullus*. A delicious one is that on the promontory of Sirmio in Lake Benacus,—the Lago di Garda. It makes one long to have a villa there." Tennyson's debt to Catullus is too well known to need more than mention. Dr. McPeck has done extremely well in this study of the earlier period of English poetry, in which he reveals not only sound scholarship, but his unmistakable poetic qualities. He would be well advised to continue the study, at least to the end of the Victorian era.

JOHN PAUL PRITCHARD

WASHINGTON AND JEFFERSON COLLEGE

The Greek Aulos. A study of its mechanism and of its relation to the modal system of ancient Greek music, followed by a survey of the Greek Harmoniai in survival or rebirth in folk-music. By KATHLEEN SCHLESINGER, with an introduction by J. F. Mountford. i, 577 pages, 109 diagrams, 18 plates, 15 tables. Methuen, London 1939 2 guineas

The introduction by Professor Mountford gives a resumé of investigations in the field of Greek music up to the present study. None of these, however, has succeeded in definitely identifying the musical sequences which formed the basis of Greek melody. The studies contained in the present volume have been extended over a long period of years and are based on the physical laws governing the production of musical sounds, on familiarity with practical performance on the various

instruments of both the modern orchestra and primitive peoples, and on careful study of the Greek and Latin texts of ancient writers on music.

Miss Schlesinger's thesis is that the seven harmoniai of the Greek musical system, the Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian, and Hypodorian, did not evolve from an octave scale of two disjunct tetrachords, as is commonly stated, nor did it originate with stringed instruments, which must be tuned frequently to remain in pitch. It did, however, evolve from the primitive aulos, an instrument which always gives forth the same fundamental note if blown with the same force. A series of intervals is produced through the lateral holes bored in such a pipe, as the length of the vibrating column of air is changed when each hole is opened in turn by the fingers of the performer. The varying force of the breath and cross-fingering are also essential elements in the technique of the skilled aulete.

The statement of Aristotle that the modes are connected with number and equal measure leads the writer to infer that their characteristic intervals result from changing the length of the air column of the aulos by holes bored at equal proportionate intervals, since equality or proportion of vibrations per second could not have been determined without the apparatus of the modern physicist. By sounding the proportionate divisions of a vibrating string, which obeys the same laws as a vibrating column of air, the author learned to recognize the varying sequences produced by changing the proportions of division. She identified the Mixolydian sequence as that based on a division of fourteen from a statement of Alypius in regard to its keynote. Using this as a basis, she identified the other harmoniai by their relation to the Mixolydian. Each of the seven proved to have a characteristic ethos of more or less flatness or shrillness which accords with the ancient descriptions of them. We are reminded here that the ancients thought that each of the seven planets as it revolved produced, respectively, the seven harmoniai, whence the expression, "the music of the spheres."

In Chapter Three the functions of the two types of straw mouthpiece are discussed. The mouthpiece is referred to in ancient literature, pictured on Greek vases, several of which are reproduced in the text, and examples were actually found with one ancient aulos. When a mouthpiece is used to play ancient specimens of the aulos or reproductions made to scale, the instrument gives forth the harmonic intervals identified on the monochord. Early musicians used flutes which played in only one harmonia, as some types of modern wind instruments play in only one key. Later the relation of the outlets was changed by boring more of them in a single pipe and using metal bands to cover openings not desired for a given series. Such flutes are described in literature and examples have been found. The kithara was tuned in unison with the aulos. This

instrument of Apollo and ancestor of the violin should not be confused with the lyre of Mercury, a less dignified instrument, which developed into the lute family.

The evolution of the seven harmoniai, in which the great Greek lyric and dramatic writers composed, into the Greater Complete System and thence into the Perfect Immutable System of the Graeco-Roman theorists is traced in Chapter Four. In Chapters Five and Six the theories of the ancient writers are analyzed in detail and various technical factors in connection with the aulos and the flute are discussed.

In the following chapters Miss Schlesinger points out that the harmoniai were carried eastward by the Greeks of Asia Minor and appear in the music of the great period of Arabic culture. They are heard also either as a borrowing or as an independent element in the music of India. Furthermore, recordings of modern primitive music show that the same series of intervals embodied in the early Greek harmoniai developed because of the nature of the simple flute also in Mexico, South Africa and the East Indies, and in primitive Celtic and Hungarian music. The theory of Dr. E. M. von Hornbostel that primitive flutes played in fifths is refuted by the fact that instruments both ancient and modern do not produce these intervals when actually tested. The ecclesiastical modes are a development of the later Greek system with certain direct influence of the earlier harmoniai, which persisted in folk music.

More than a hundred pages, which comprise the tenth and final chapter, are devoted to careful records of tests made in sounding ancient auloi and modern primitive flutes with explanations of the peculiarities of each instrument. In every case the instrument plays one of the harmoniai identified from the monochord. Repeated tests made on the same flute at intervals of a number of years show that the same scale is reproduced each time. The conclusions of the author must, therefore, be accepted as having a basis in fact and the work must be regarded as fundamental in the study of Greek music.

There are three appendices which deal, respectively, with the scheme of Greek notation, the ecclesiastical modes, and the possibilities of a new language in music through use of the ancient modes.

Students of the classics will find it interesting to play the few existing examples of Greek music, which have now been carefully reedited in accordance with the findings of the work, preferably on a stringed instrument, which can more exactly reproduce enharmonic intervals not obtainable on the piano. The rediscovery of another language of music has an even greater value for the musician and composer. At a time when the exhaustion of the combinations of the eight notes of the major scales, as suggested by John Stuart Mill, seems imminent, compositions in any of the seven Greek harmoniai would have a virtually unlimited field. Modern music may then be enriched by a blending with an earlier system, just as much of the best in

contemporary art has been enhanced by recourse to primitive methods of flat plane perspective, a departure from the principles of perspective developed in the Renaissance.

The present interest in creative music in our American schools might receive an even greater impetus if the attention of those in charge is directed toward a study of the Greek harmoniai. The children may be taught to sound their own melodies on simple instruments made by themselves, as did the shepherds of the golden age.

ERNESTINE F. LEON

UNIVERSITY OF TEXAS

Blenove kray Akropola. By DIMITRI SHISHMANOFF. 149 pages. Iv. Koyumdzhieff, Sofia 1938 30 leva

There is no end to books on Athens. They appear in an unending stream as scholars, travellers and artists celebrate the beauty of the ruins and describe the history of the ancient city from its origin to the present time. It has remained for the present Bulgarian Minister to Greece, Dr. Dimitri Shishmanoff, to prepare one of the most striking volumes to appear in the last years in Bulgaria, *Visions on the Acropolis*.

This little volume is not a guide to Athens and yet the author wanders around the entire city, both ancient and modern, and he includes in his sketches much that may be counted descriptive. Even more than that he has acquired through his years of residence the feeling and the spirit of the city and its people. He has felt the permanent and the changing aspects of Greek life and spirit, and he has found a highly novel device for contrasting the two and combining them into an effective whole. This device is the evocation of the spirit of Akhasver, the Wandering Jew, the subject of eternity and the confidant of people of every age and time.

Together with his friend who appears and disappears at will and who transfers him from century to century with marvellous ease, the author wanders through the city. Akhasver shows him the permanence of Greek art and at the same time points out that Phidias was accused of stealing and could not use his art as a defense. He meets a pupil of Praxiteles who endeavored to palm off one of his own works as the work of the master and then in death realizes his mistake. He sees some of the unfortunate mortals who now lie in the Kerameikos. He watches the tragic fate of a young girl in love with Lord Byron. He has an amusing episode with the cat of Phryne. He stops in the Zappeion and the little taverns and coffee houses of the modern city.

And he does it all with a light and whimsical touch which reveals his sensitive character and also the great depth and variety of the Greek spirit. There is probably no modern study of the city which has combined so well the charm of Athenian nights, the beauty of the

landscape, the richness of the tradition of many and varied ages. It certainly deserves translation into English, for it shows all those qualities of the living city which are so often lost in the efforts to create a complete and accurate guidebook. *Visions on the Acropolis* may not tell us which street to take to find a monument, although there is a surprising amount of information; it may not tell us all that has happened around that monument, although there are many details. The little incident, the vision, the chance meeting, and above all the timeless comments of Akhasver who has learned the tragedy of endless youth, all give a timeless setting to the eternal beauty of Athens and glorify the splendor and the beauty that was and is Greece.

CLARENCE A. MANNING

COLUMBIA UNIVERSITY

Die Kultur der Griechen. By THASSILO VON SCHEFFER. 646 pages, 233 plates. Allen & Unwin, London 1938

The comprehensive sweep of this book, a survey of Greek culture in all its manifestations, literary, philosophical and monumental from Minoan and Mycenaean times to the Hellenizing age of Alexander, limits its scholarly value greatly, but produces a very attractively written Van Loon-like cultural travelogue for the German reader. This recommendation to the average reader is further marked by the paucity of footnotes (only 107 for the 387 pages of text, all relegated to the end of the text and often drawn from books of a similarly facile tone, all in German), so that, to the student of Classics, its greatest value consists in the handsome series of 233 full-page plates supplementing the text. Unfortunately, however, there is not a single reference in the text to any of the plates, both halves of the volume being so completely isolated from each other that they might well have appeared separately. Thus the usefulness of the plates in illustrating the text is quite nullified. There is, to be sure, a *Verzeichnis der Abbildungen* at the end of the plates, but here there is, especially for the earlier Minoan artefacts, a regrettable lack of agreement in dating the objects; thus, for instance, at the bottom of plate 11, a reproduction of the Minoan fresco of the young priest-king moving through a field of lilies, we are told that the date is "um 1600-1550", while in the *Verzeichnis* under plate 11 we find "um 1400" as the date for this same fresco. While precise dating to the century is often difficult if not impossible for many of the Cretan finds, the multiplicity of instances of this failure to date the same object twice in the same way, can only bewilder the average reader and cause, in the mind of the student, some concern for the proof-reading of Herr von

Scheffer's volume. This reviewer noted no less than seven such slips for the Minoan period alone; objects are assigned on the plates themselves to as much as a millennium earlier than in the Verzeichnis.

In general the results of the last decade's scholarly and archaeological researches have not been sufficiently considered, in spite of the all-inclusive latitude of the book. In the treatment of Athenian remains only the usual, always known buildings are described (on page 293 the Dionysos theater on the South slope of the Akropolis is called an 'amphitheater' at that), and not even the most cursory mention is given to the Hekatompedon and Older Parthenon or to the important American excavations in the Agora and the German work at the Dipylon Gate. Vase-chronology is of the loosest and vaguest: Euphronios (510-500) is (pl. 107-8) simply sixth century, the Penthesileia Painter (480-460) is (pl. 116-7) of the fifth century. There is an extensive Umriss einer Bibliographie appended to the text, in which the great work of Beazley in fixing vase-chronology and styles is mentioned, but this serves only to make one note all the more the absence of the fruit of this work from the text proper. Plate 144, with the reliefs from the Neronian stage (c. 60 A.D.) as incorporated in the Phaidros bema (third or fourth century A.D.) of the theater of Dionysos in Athens, will, in the mind of the reader, be associated, because of the lack of date in the Verzeichnis, with plate 143, the fourth-century B.C. Lykourgos theater. Though the Parthenon sculptures receive a fine spread of plates (151-171), their dating does not follow the usual earliest placement of the metopes (442 B.C.), then 442-438 B.C. for the frieze, and 438-432 for the pedimental groups. The Olympia sculptures, likewise, receive impressive photographic treatment (plates 67 to 89, except for pl. 81, a fourth-century male torso, interpolated, though chronologically out of position, apparently for a stylistic comparison with plate 80, a kneeling youth from the East pediment of the Zeus temple). It should be added that the plates themselves are of the finest, and include a magnificent full view of the fourth-century theater at Epidauros (pl. 145) and several hitherto unphotographed and unknown (to this reviewer) objects, of which plate 121, a bronze mirror in the Berlin Antiquarium, with a scene of a "badende Frau, von Pan belauscht", is especially noteworthy.

Because of the limitations imposed by the breadth of the work, the sections On the Nature and Character of Hellenic Culture (11-20, strongly suggestive of Nietzsche's *Die Geburt der Tragödie*, Goethe's philosophic speculations on the Greek spirit, and Spengler's classical chapters in the *Untergang des Abendlands*), The Earliest Remains (21-50), The World of Homer (51-75), The Earliest Historical Centuries (76-163, a general survey of public and private life, religion, art,

poetry, philosophy and science until 500 B.C.), and The Fifth and Fourth Centuries (164-387, an historical survey of the development of the *polis*, and of life, literature, art and science of this period) are necessarily as cursory and undocumented by footnote or reference as the sections more fully reviewed. All quotations from classical authors are given in German rather than in the original, and one leaves the volume, attractive though it be in many ways, with the feeling that it will be useful to the well-informed German reader rather than to the more serious student of the classics who wants his material first-hand.

EDWARD J. FLUCK

MUHLENBERG COLLEGE

Saggi Boeziani. By MARCO GALDI. i, 301 pages. Giardini, Pisa 1938 25 L.

For the publication of this posthumous work of a distinguished classicist we are indebted to his brother, Professor Francesco Galdi, Director of the Medical Clinic of the University of Pisa. Out of a large mass of collected materials on Boethius, to whom his brother in his later years had particularly directed his attention, some eighteen chapters, varying in length from two or three to upwards of fifty pages, were found to be suitable for publication.

These treat in the main of the sources of Boethius, such as the author of the *Aetna* (7), the younger Pliny (16), Plutarch (12), Cassian (13), and Proclus (10); and of the influence of Boethius upon the later world, especially in such authors as Servatus Lupus (3), Petrarch (1), Mantuan (4), certain celebrated Italian scholars of the eighteenth century (6), and a considerable diversity of literary and historical figures, among them some British and even American from relatively recent times (11); there is added also a consideration of the Greek translation of the *Consolatio* by Planudes (17), who is found to have behaved here very much as he did elsewhere, and whose readings, therefore, are but occasionally considered in Weinberger's standard text.¹

Such a work, unhappily, cannot be summarized, and it is a real pity that a full index has not been provided.² The general conclusions are not surprising, for obviously Boethius had read attentively much Greek and Latin literature, and some of his reading was bound to leave its traces. By the same token, of course, nearly everybody else since his time has read

¹In this connection it might be remarked that Galdi (271) is mistaken in censuring Planudes (or his archetype) for not rendering *bebetans* in 3, M.10, 3, since that form is a modern conjecture and Planudes (with οἰκῶν) has done nothing amiss in supporting all the standard MSS., which read *habitans*.

²But this defect is not irremediable, for a small supplementary fascicle could easily be prepared and distributed even yet.

Boethius; and particularly a man like Petrarch, with much the same point of view, when writing on the same themes, was certain to echo Boethius, as, indeed, he seems to have quoted him verbatim once in a while, and to have mentioned him by name no fewer than eight or nine times. But it is well to be able to prove what we suspect, or even what we think we already know, and there is a good deal of that kind of thing in the present group of essays, although the subtlety of argument and the faintness of similarity occasionally fall a little short of actual demonstration.

Looked at from the *streng wissenschaftlich* point of view, and estimated solely as a contribution to knowledge, one might have wished that these studies had been expressed more succinctly, since the substantial philological results as such might easily, I should imagine, have been put on a few score pages. But such a judgment would be partial and unjust. This is not simply science, not even mere philology, but a piece of humanism. A kindred spirit, learned and leisured, has meditated lovingly upon the world's chiefest literary consolation to the troubled mind. Here is a happy blending of erudition and esprit; if we are too busy to enjoy it, then we are really not the serene humanists that we profess to be. And I should not be surprised if many of us actually were not, for it is hard indeed to be both learned and productive, and at the same time to remain poised, and graceful, and sane, as Signor Marco Galdi must have been.

W. A. OLDFATHER

UNIVERSITY OF ILLINOIS

The Cuneiform Texts of Ras Shamra-Ugarit.

By CLAUDE F. A. SCHAEFFER. xvi, 100 pages, 15 figures, 38 plates, 1 plan. Oxford University Press, London 1939 (\$3.25)

M. Schaeffer's volume is the Schweich Lectures for 1936. The trustees of the Schweich Fund rendered a real service by having as their lecturer the accomplished excavator of Ras Shamra. His work on that mound has, since its inception in 1928, opened a new vista in the history of the Near East. Although Schaeffer has from time to time published accounts of his work in French in the periodical *Syria*, the volume before us presents for the first time a connected summary of the results for English readers. The mound was the site of the city of Ugarit. The occupation of the site began with a neolithic settlement in the fifth millennium B.C. and continued until the beginning of the iron age about 1200 B.C. It was most flourishing about the middle of the second millennium B.C., when its Semitic population had become subject to a Hurrian or Mitannian king, Nigmed or Nigmad. At that time Minoan and Cypriot people were mingled in its population and its art reached a high degree of excellence.

The prevailing cult was Semitic, but some local developments gave it a character of its own.

Under Nigmed the scribes of the temple collected a number of poems and liturgies as well as some other texts as a library and these were found in an archive in the house of the chief priest. They were written in an alphabetic script adapted from the Babylonian cuneiform character and their decipherment and interpretation are adding a new and unexpected chapter to the literary and religious history of Syria and Palestine. The language is an older form of the dialect in which the Old Testament is written and the poems, myths and legends which the texts contain are replete with idioms and phrases long known from the Hebrew Bible.

As the texts are written in consonants only and an interpreter has to supply the vowels, and as frequently (just as in Hebrew) a word may be a common noun to be translated or a proper name to be simply transliterated (to mention only two difficulties), there are still many points in the interpretation of this literature on which scholars are disagreed. The most radical division among interpreters involves those who hold that many of the traditions embodied in these texts show by their references to place-names that they were developed in Palestine and were carried north by their Semitic originators when they pushed into Syria. This school is led by the French interpreters Virolleaud and Dussaud, and to it Schaeffer adheres. Another group of scholars combat this view and contend that the influences which produced these texts came from the east, north and west. The reviewer is convinced that the French school is right on this point, although in some details he would differ from all the three scholars mentioned.

This remark applies to some of the statements in Schaeffer's book, but on the whole Schaeffer has been so frank in making it clear that many of his interpretations are tentative, that it is unnecessary to mention such points in detail.

In one respect the Ras Shamra dig is of especial importance to classical scholars. It makes it plausible that many of the influences that produced Minoan civilization and art in Crete came from Elam, Mesopotamia and Anatolia and found their way to Crete through Ugarit and other ports via Cyprus and the Greek islands. Hitherto the influence of Egypt's Old and Middle Kingdoms on Crete has been magnified, but, as Schaeffer points out, the voyage to Egypt was, for men of that time, long and hazardous. The other approach was much easier and the civilizing influences were there.

Schaeffer's book is invaluable to every student of archaeology.

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ABSTRACTS OF ARTICLES

This department is conducted by Dr. Norman T. Pratt, Jr., of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

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ART, ARCHAEOLOGY

ALEXANDER, CHRISTINE. *Some Late Helladic Gilt Terracottas*. A necklace and a statuette of a goat recently acquired by the Metropolitan Museum of Art are of terracotta covered with thin gold leaf. The necklace consists of thirteen rosettes and a lily pendant. The type is familiar in L.H. graves and this example is placed in L.H.III. The goat is not closely paralleled; if they came from the same grave they may be contemporary. Ill.
BMM 34 (1939) 216-7 (J.J.)

BEAZLEY, J. D. *Excavations at Al Mina, Sueidia. III. The Red-Figured Vases*. "The red-figure is all Attic. The black-figure from Al Mina is scanty, poor, and no older than the earliest red-figure sherds found there." Detailed description and discussion of the finds. Ill.
JHS 59 (1939) 1-44 (Ridington)

BLEGEN, CARL W. *Prosymna: Remains of Post-Mycenaean Date*. 1. Numerous votive offerings from a terrace shrine, probably of Hera. Pottery of the Geometric to Hellenistic periods was found, but the bulk is Protocorinthian of the late eighth and early seventh centuries. Outstanding finds include a curious silver ring, a cup with a mid-seventh-century inscription, and a piece of bronze sheathing of c. 650 B.C., decorated with figures in low relief. 2. Foundation wall for a bridge, probably of the Geometric period, near which were found three bronzes: a fine griffin protome of the early sixth century, a small bull from a group, and a flat decorated strip, similar to those from Dodona. 3. From the acropolis come three early bronze statuettes and two steatite seals. 4. Near the 'Shaft-Grave' were found a bronze statuette of Horus of the 26th dynasty, part of an engraved fibula (Geometric) and a spherical sundial of the late second century B.C.
AJA 43 (1939) 410-44 (Walton)

CALZA, GUIDO. *Die Taverne der sieben Weisen in Ostia*. In this recently excavated tavern, the preserved part of the fresco depicts Solon, Thales and Chilon, each solemnly enthroned and accompanied by a saying on the philosophy of digestion, below them a group of people giving a practical demonstration. It reflects the spirit of the first half of the second century A.D. with its popular philosophy and mockery. Ill.
Antike 15 (1939) 99-115 (Wassermann)

CURTIS, LUDWIG. *Zum Antikenstudium Tizians*. Discusses the relation of four important works of Titian to their Roman prototypes. Ill.
AKG 28 (1938) 233-41 (Wassermann)

JACOBSTHAL, P. *Melian Aftermath*. Description of new Melian reliefs. One of them gives the upper half of the incomplete Niobid scene in Berlin. Ill.
JHS 59 (1939) 65-70 (Ridington)

RICHTER, GISELA M. A. *Two Athenian Jugs*. Two recently-acquired late-fifth-century r.-f. squat oinochoai recall the revels of the Anthesteria. On one a bearded man, clothes discarded, dances before two younger companions. On the other a late merry-maker pounds on his door, while his timid wife, lamp in hand, hesitates to

admit him. The house is indicated by the doorway, shown in primitive perspective, and a few overhanging eaves tiles. Ill.
BMM 34 (1939) 231-2 (J.J.)

HISTORY, SOCIAL STUDIES

BALLINI, ANNA LUCIA. *Osservazioni giuridiche a recenti indagini papirologiche sui monasteri Egiziani*. B. discusses the juridical status of individual monks in Egypt and of the monasteries in which they lived.
Aegyptus 19 (1939) 77-88 (Husselman)

CLOCHÉ, PAUL. *La chronologie de la troisième guerre Sacrée, jusqu'en 352 avant J.-C.* After a full and careful evaluation of the points made by N. G. L. Hammond 'Diodorus' Narrative of the Sacred War and the Chronological Problems of 357-352 B.C.' JHS 57 (1937) 44-78 C. concludes that Hammond's arguments do not render untenable the general system of chronology set forth in his own *Étude chronologique sur la troisième guerre Sacrée*. In an appendix C. reviews M. Toney, *Die Chronologie des dritten heiligen Krieges und die Jahresinteilung im XVI. Buch Diodors* (Studia historico-philologica Sordicensia 1 [1938] 165-212).
LEC 8 (1939) 161-204 (Snyder)

— *A propos d'un récent ouvrage sur Philippe II de Macédoine*. Reading of V. Chapot, *Hommes d'État 1* (Paris 1936) 11-103 suggests that further study of the life of Philip is required, particularly his relation to the cause of Hellenism. Attitudes of Athens, Sparta, Thebes between 338 and 336 and during the reign of Alexander are not fully defined and should be investigated further.
REA 41 (1939) 155-70 (DeWitt)

GOOSSENS, ROGER. *Note sur les factions du cirque à Rome*. Discusses evidence in Juvenal, Martial, etc. which shows that the factions were real political forces in imperial Rome.
Byz 14 (1939) 205-9 (Downey)

GRAINDOR, PAUL. *Le nom de l'université d'Athènes sous l'Empire*. A detailed reply to Oliver's contention *Hesperia* 3 (1934) 191ff. that the University of Athens was called *Μουσείον*. G. suggests instead that the name may have been *Ἀθηναιον*.
RBPh 17 (1938) 207-12 (Snyder)

GRIFFITH, G. T. *The So-called Koine Eirene of 346 B.C.* As further evidence that the peace of 346 was not a genuine koine eirene, G. adduces Demosthenes' *Concerning the Peace*. The orator could hardly have made the remarks which he did if a koine eirene had then existed. Philip had most to gain if the situation in Greece remained fluid and would not have desired such a pact at this time.
JHS 59 (1939) 71-9 (Ridington)

HOROVITZ, PHILIPPE. *Essai sur les pouvoirs des procurateurs-gouverneurs*. Several of the procurators in charge of provinces (notably those in charge of Thrace and Judaea) have been regarded by Marquardt and by von Domaszewski as in some measure subordinate to the legatus in charge of the nearest province. H. presents a detailed argument against this view and in favor of the complete independence of these procurators both in the military and in the civil spheres of administration.
RBPh 17 (1938) 53-62, 775-92 (Snyder)

JOHNSTON, LESLIE D. *The Lares and the Kalends Log*. Attempts to connect the kalends or Christmas log with the Roman worship of the Lares by tracing the history of relevant superstitions from Roman times to the present day.
CPh 34 (1939) 342-56 (W. Wallace)

RECENT PUBLICATIONS

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Those who have not written for CLASSICAL WEEKLY and who wish to submit sample reviews are urged to choose books from this list.

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